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CFRE Staff Threatens Reporter

By Barry McCartan

Two staff members of Radio Erindale (CFRE) threatened a Medium II reporter during the Monday night production of the Erindale College newspaper. The threats came in response to a poll commissioned by the paper which indicated that 43 percent of the Erindale College residencies were not able to receive CFRE due to equipment malfunctions of speakers and other equipment.

The Medium II ran a telephone poll on the afternoon of Monday, November 23rd asking the residencies if the speakers in their houses, which are linked to CFRE, were functioning.

After the results of the poll were established, CFRE General Manager Robert Foote was contacted by phone for comment. Foote indicated he would not comment on the poll until "I have actually seen the figures."

Punch-out Reporter

A half-hour after contacting Foote, two staff members of CFRE Assistant Manager Peter Hudson and Publicity Director Dave Rintoul entered the Margeson Hut and demanded to see the reporter in charge of the poll.

Hudson said, "We're here to punch someone out" and Rintoul agreed with the sentiment.

They angrily confronted the Medium II reporter, Barry McCartan, with a demand to see a written copy of the figures. McCartan responded he would give them a written copy for their consideration.

The RE'ers left and promised a response from Foote would be forthcoming after they discussed the figures.

Foote Responds

Twenty minutes later, Hudson and Rintoul returned with a tape recorded response to the poll from Foote. They also disputed a set of figures and after clarification the figures were adjusted to their satisfaction.

Foote's comment concerning the poll were that "your criteria for the poll was poor and left much to be desired."

He explained that the problems of wiring and amplifiers in the new residences were being rectified and would be completed soon. Foote emphasized it was "up to the students in residence to inform CFRE of any problems" and said he "anticipated no problems that could not be rectified."

Foote also indicated that previous difficulties in repairing the residence speakers were due to "a shortage of time and of people willing to repair them," as well as a reduction in money to CFRE due to the ECSU deficit that created problems in financing repairs.

Students contacted during the poll generally had not contacted CFRE about the problems they had with their speakers, although some like Walter Grob of Residence No. 61 had.

Said Grob, "My residence contacted CFRE several times this year since September and nothing was done to correct the problem." Grob's residence is one of the more recently constructed residences and the wiring there has presented a major problem for CFRE.

However, other homes in the older residence area commented they had complained about problems with their speakers and nothing had been done.

Seventy-five percent of the responses to the poll indicated that they had listened to CFRE regularly.

Results of the Poll, Conducted by Phone, November 23, 1981

In the Old Residences

	Yes	No
Q. Is your speaker connected and working?	35	8
Q. Do you have any volume control problems?	12	23

In the New Residences

A randomly selected sample of new residents said they did not receive service at all. 35 (no service)

A total of 43 residences contacted had no service: 45 percent of the total number of homes.

Ray Rama

Pubbers at the Blind Duck last Wednesday night found out that this was the only way to separate the amateurs from the PROFESSIONALS. All in all, Amateur Night turned out to be a real blast, so much so that ECSU plans on planning more in the future.

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You'd Better Believe It

By: David Aello

Thoughtful people (typical readers of Medium II) often find the gospel of Jesus hard to believe. Jesus said he would save you from your sins and God's judgement if you trust and love Him; but your first thought might be: "How can the death of one man on a Roman cross 2000 years ago put away a world's sin?". Take the resurrection of Jesus from the dead: "Sure, the tomb was empty, but maybe the disciples stole it, or maybe he revived after merely fainting on the cross." Or how about the virgin birth: "How can anyone take such a biological impossibility seriously?"

But I think the real stumbling-block in Christianity is not in the Easter message - "He is risen," or in Jesus' peculiar-sounding teaching: "The first shall be last, and the last shall be first," or in his walking on water, but in the Christmas message.

It is the idea that God became a man, being born as a human baby, that is the real difficulty. Dr. J.I. Packer describes it this way: "The Almighty appeared on earth as a helpless, human baby, unable to do more than stare and wriggle and make noises, needing to be fed, changed, and taught to talk. There is no deception in this; the babyhood of the Son of God was real."

Of course, if Jesus was in fact anything less than Diety, I would have a problem the size of the South Building, in believing in his deeds and ideas. But if he was not just a man, but God also, it is no problem to believe he was born of a virgin, or gave sight to a man who was blind from his birth, or even that he rose from the dead. Even more, if he was God, is it so far-fetched that his death could save a whole world from sin and Hell?

So, what does the Bible tell us about Jesus' visit to earth? The Gospel of John begins: "In the beginning was the Word, and the Word was with God, and the Word was God....All things were made by him....And the Word was made flesh and lived among us." (John 1:1,3,14) The meaning of this passage was obvious to any Hebrew reader of the Old Testament. On the chance that you might not be Hebrew, (don't feel bad, I'm not either), I'll try to explain it to you.

The "word" of God in the Old Testament was His creative power. If God said, "Let there be....", you could bet anything that it was. John is saying that Jesus, as a distinct personality, was always with God, and in fact WAS God. He is called the "Word" because he is the creative power of God - "all things were made by Him." King David wrote in Psalm 33: "By the WORD of the Lord were the heavens formed, and all the galaxies of the stars. It all appeared at His command."

The incredible fact is that this person, Jesus, who created the whole universe, who shared God's glory before the beginning of time, was "made flesh" - was born of a human woman in a cow's manger in Bethlehem.

The Apostle Paul, in the second chapter of Phillipians, tells how he can't get over what Jesus did: "He, who had always been God by nature, did not cling to His prerogatives as God's equal, but stripped Himself of all privilege by consenting to be a slave by nature and being born a mortal man. And having become a man, He humbled Himself by living a life of utter obedience, even to the extent of dying, and the death He died was the death of a common criminal."

But why did He put up with such condescension and humility? The key text is found in 2 Corinthians 8:9, "You know the grace of our Lord Jesus Christ, that though He was rich, yet FOR YOUR SAKES He became poor, that through His poverty, you might become rich." Jesus became a man to die on the cross, and so save us from sin and punishment (read: Hell), if we believe in Him.

What did it mean for Jesus to "become poor"? It meant laying aside of majesty, the continual praise of the angels, and all the rest of Heaven. He became "despised and rejected of men, a man of sorrows and aquainted with grief." (Isaiah 53:3) He accepted a lot of baloney (ridicule, ill-treatment, false accusations) from the impulsive, hard-headed leaders of His day.

This act of God displays His unique, amazing love for those who for the most part hate Him. He became poor so that we might be saved, and holy, like Him. As Dr. Packer puts it: "The Christmas message is that there is hope for a ruined humanity - hope of pardon, hope of peace with God, hope of glory - because Jesus Christ became poor, and was born in a stable so that 33 years later He could hang on a cross. It is the most wonderful message the world has ever heard, or ever will hear."

Polish Party Politics

By: Peter Nadeau

A thorough examination of the situation in Poland today was presented at the first talk in the 1981-82 Political-Economy lecture series. H. Gordon Skilling, Professor of Political Science on St. George Campus spoke to a large audience on Monday, November 16 on "Poland and the Future of Eastern Europe".

At the outset of his lecture Professor Skilling described the events in Poland as a revolution. The agreements reached by the free trade union Solidarity and the ruling Polish United Workers Party, represents a fundamental change in the socialist system in Poland. Solidarity itself, as a free trade union, is the first of its kind in any of the Soviet dominated countries.

This is the fifth such crisis in the Soviet-bloc since the Second World War -- Hungary and Poland in 1956, Czechoslovakia in 1967, Poland in 1970, 1976 and at present. An examination of the more extreme cases of Hungary and Czechoslovakia points to a chronic problem in the socialist system. That is "the failure of the political and economic system imposed by the Soviet Union to adapt to the real needs of the individual countries."

Professor Skilling stated that the events and future of Poland rest in the actions of the three major participants in today's Polish politics: The Polish United Workers Party, Solidarity, and the Catholic Church.

Dealing first with the Party, he feels it has lost its legitimacy. It has virtually failed to resolve satisfactorily any of the crisis it has met since it was installed by the Soviets. As a party which claims to represent the interests of the workers, it has lost its authority. Yet it remains in power.

In considering the future Professor Skilling left us with this question; "Will the Party agree to share its power with Solidarity and the Church or will they insist on maintaining their monopoly?" This he said, is a basic issue to the resolution of the crisis.

Initially Solidarity was designed as a union designed to protect the working class; specifically to gain wage increases and resist government imposed price increases. However, the failure of this Party to deal with the situation decisively forced the Union into a more political role. Today Solidarity is the only legitimate representative of the working class. In contrast to the Party, Solidarity has "legitimacy but no power."

Its leader Lech Walesa is seen as a key component in its future. He is described as a man of "iminent personal integrity." Walesa climbed the fence onto the Gdansk ship yards and united the workers, forcing their demands on the government. He is experienced in his activism. He participated in the 1970 revolt and remained active since then.

Walesa's role in Solidarity is primarily co-ordinating the various branches of the union. He is the democratically elected leader of the union. Democracy, taken for granted in the West, must be learned and developed step by step in a country that has not seen it for 35 years.

Once again Professor Skilling left us with a question that exemplifies an important factor in the resolution of the crisis, "Will the Union remain a non-political reformist organization or will it take on a partnership with the Party in the policy making of Poland?"

Professor Skilling sees the Church as a mediator between the two powers. It is a powerful institution, "the focus of Polish Catholicism and Polish Nationalism." The Church's concern with human rights naturally led it to support Solidarity and brought with it the support of that section of the Polish intelligentsia which was tied to the Church's human rights movement.

The question posed concerning the Church was, "Will it assume a more political role, or will it remain above politics, advocating moderation and compromise?"

Professor Skilling then turned to an examination of the economic situation in Poland. The economy is on the verge of disaster. It requires immediate short-term stabilization as well as long-term solutions.

Two elements in a solution were proposed. First, that an agreement be reached between Solidarity and the Party. Solidarity must accept a wage freeze and an increase in price levels for Poland to gain some sort of economic stability. Secondly, Poland's creditors must extend their lines of credit, and give aid to revitalize her economy. Professor Skilling pointed to Poland's recent application for admission to the World Bank and International Monetary Fund as a promising development.

Professor Skilling concluded by addressing the future of Eastern Europe. Despite the title of his lecture, he felt it would be premature to make any predictions. The uniqueness of the Polish situation was seen as a major reason for the lack of any substantial effects on the rest of Eastern Europe. Obviously the government of the other Warsaw Pact nations are very concerned about repercussions in their own countries, but that has not caused any change in policies.

Should the goals of Solidarity be achieved, they will not necessarily spread throughout the rest of Europe. Each country will have to go through the painful process which Poland is now experiencing.

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News Reporters: Myth vs Reality

Last Thursday, several friends and I had the pleasure of getting a sneak preview of one of this year's Christmas movie releases — Absence of Malice with Paul Newman and Sally Field. The movie deals with how a newspaper reporter gets a story and the reaction that comes with it. It also illustrates the inner workings of a city newspaper, something that I myself found particularly gratifying.

Now, I don't mean to make this editorial a movie review. I'll let the performance section take care of that. However, there were some sequences and ideologies in the movie that were extremely thought-provoking and worth expounding upon.

The movie exaggerates the point that newspaper reporters are a group of blood-thirsty bloodhounds in search of a story wherever they can find it. If there is any factual backing or truth to the matter, all the better. After all, the truth can never really harm you, or so they say. To an extent, this is true. A reporter is out to get a news story because, let's face it, without news, there can be no newspaper.

However, more important than just getting a news story, is that a reporter must get the truth. Millions of people read newspapers each and every day in search of the truth and what they read in the paper becomes part of their normal thinking. The movie tells us that the truth cannot harm you and yet it goes and illustrates the opposite, thus in fact pointing out that sometimes the truth does hurt. Still, the poeple have the right to know and so the harmful truth keeps on getting printed.

It is here that the point must be clarified and to do so, I will focus the attention to the campus newspapers. A campus reporter hears a rumour, whether it be on some sports personality, the extra-legal marking techniques of some professor, or of the ineligibility of a very hard working student politician. He checks out the story. Many times he is unlucky as the rumour does not check out. Several times he hits upon a gem of a story that's good for three or four follow-up features. And sometimes, the reporter gets unlucky enough to stumble upon a story in which several people would be unhappily affected if it were printed, especially when those affected were friends. The reporter is in one hell of a dilemma. On the one hand, the public has the right to know the facts of any news even if it is covered up. On the other hand, if the story is printed, then the public accuses him of being a snoop, the people affected curse him, and his conscience refuses to let the matter rest. Either way somebody loses.

Society hates reporters because of the image that is presented of them — that of blood hounds prying into one's private life looking for skeletons in the closet. However, this view of a reporter has been caused not by the attitude of the reporter, but by the view of society. Members of society have the habit of not helping a reporter get to the truth of a story, especially if they tend to be involved. Yet, when the story comes out, and the truth is revealed, it is these members of society that come out looking like the scheming villian, rather than the victim of society's unjust rules. Still, it is the reporter's fault for bringing out the smut in print.

Reporters have a heart, they are understanding, and most of all, they are here to help both the individual and society. After all, a reporter is merely a member of the same society we all inhabit with the exception that they refuse to let sleeping dogs lie still.

Another misconception that society has is that there is such a thing as 'off-the-record' information. There is no such thing and the movie presents this point brilliantly. The only thing that is off the record is the source of the information. Talking to a reporter is just like talking to a friend or even a stranger, except that the reporter carries a pen and pad in order to tell what was said, rather than misinterpret what was said.

Anything that is newsworthy is worth being printed and usually is sooner or later. For the most part, whatever is printed in the paper is the truth simply because it is the truth from the amount of information made available to the reporter. So, next time you know of something that others would like to know about, or would like to clarify something that was previously written, tell a news reporter. The more information they have, the better they can get to the truth of the matter and the better society can be represented.

Sloan Solicits Apology

Dear Editor,
RE: The Article "ECSU Meeting in Uproar."

I don't know where Mr. McCartan got his information for his article, it certainly wasn't from the minutes, and the errors reflect this.

The Nov. 11th ECSU Meeting passed 2 motions, neither of which were produced or passed with any "procedural mix up." Furthermore the motions are very specific as the minutes indicate.

Secondly, the meeting of Nov. 13th was called, as the agenda indicates, so that Chad could present a detailed report on the purchase of the word processing unit and involving Medium II with its use.

Following this report, the meeting was closed, so that a motion to reopen a previous motion could be discussed. When Mr. McCartan heard me ask for a vote on anything before this confounds me. He may have been confusing this with a vote which came up later, as the minutes, he did not read, indicate.

Following the re-opening of the meeting, Mr. McCartan was readmitted. How he determined what happened during his abscence baffles me.

The story continues by quoting John Woods during a recess, but implying that it was said during the meeting.

Mr. McCartan then reports Tim Van Wart invoking, "presidential privilege to expand the debate." Not only did Mr. Van Wart not invoke, "presidential privilege," but the reason he didn't is that ECSU does not recognize anything like "presisential privilege."

Finally, when I did call for a vote on the final motion, it was after I had determined that there was no more discussions and at the request of council, not because the time limit had expired.

I totally understand the dead lines under which Mr. McCartan must work and thus can't wait for official minutes of proceedings to become available and thus won't ask for an apology for the misinformation, he passed on as a result. However his sensationalism (IE. "presidential privilege") is pathetic and I believe he owes an apology to all your readers.

Andy Sloan,
Chairman, Social Director

Editors Note: I wonder if you were at the same meeting as the one reported. Bring forth the tape and we'll see who is right.

Gripes Over CFRE

"Listen to CFRE — Your Radio Station." This ad appeared the November 6th edition of Erindale College's Medium II newspaper, and many other ads of this type have been seen in this weekly publication.

Almost every Erindale student knows that Radio Erindale is our radio station, but how many of us actually get the chance to listen to it at all?

Let us take for an example the case of Erindale's residence students. Almostall houses in both the new and old residence sections have CFRE speakers located in the livingrooms, which are in turn hooked up to the Radio Erindale station, the idea being that residents have the privilege of listening to CFRE broadcasts any time they wish.

Now this in itself is a fine thing if we discount the facts that a) a good many of the speakers in the block of old houses are in various states of disrepair (some of them have the volume controls stuck on "maximum") and b) even though the new residence speakers seem to be hooked up and ready there is no amplifier present to transmit the signal from Radio Erindale to the speakers. I have been informed by a reliable source at CFRE that the amplifier had been malfunctioning (it never worked anyway) and had to be sent away to be fixed. Furthermore the source stated that this equipment which is necessary to make the whole system operative should be back "sometime in January at the latest."

Unfortunately this person has missed the point entirely. The speakers have not been functioning in the new residence block at all for a very long time (if ever) and nobody at CFRE wants to say why. Maybe I'm a little dull but since the Student Union of Erindale College grants Radio Erindale a certain amount of money every year for "repairs and maintenance" (they'll be given a total of $1,325 this year for exactly that purpose), among other things one cannot help but wonder how long it is going to take the station to get all the speakers fully operative, and why in the world it has taken them all this time to decide that the amplifier hasn't been working properly. I know that $1,325 isn't all that much money but spending it all in one place (like upgrading their building) doesn't seem like a good idea to me.

To display this kind of disinterest about what should be considered rather an important dimension of Erindale College is not very efficient and certainly not very pragmatic on the part of Radio Erindale, especially since it has applied to the CRTC for a spot on the FM cable they are trying to promote themselves to this and by attempting, as they did a few weeks ago, to place ads in Medium II stating blatantly that they can be "heard all over the campus." The entertainment editor of the newspaper informed me that she refused to let that part of the ad appear in any Medium II publication simply because as the way things stand now, the statement would be false. I agree wholeheartedly and I think that instead of trying to gain popularity by trying to place untrue ads in the newspaper (which might ultimately help them get their CRTC license), maybe CFRE should worry just a bit about cleaning up things on home base.

The Porno Queens on Film

NFB Film Probes the packaging of Women in Pornography

By Julie Wheelwright
of the Ubyssey
Reprinted by Canadian
University Press

Photo credit: Kevin Garrat

"Be ye wise as serpents and harmless as doves." Women like to think of themselves in this way. They would also like men to think of them this way. Is anything wrong with that?

Photo Credit: Martin Chang

Is that view threatened by the argument for the satisfaction of libidinal urges — both male and female? What do you think?

The image of a young woman flashes on the screen. She is naked but for her silver, spiked, high heeled shoes, she sweats under the hot pink klieg lights of the cabaret. She gyrates, thrusting her body forward, close to the faces of the leering respectable men in their grey flannel suits, watching with moist eyes.

Her body is my body, reviled, made an object of public lust and shame. Discomfort fills me and it becomes apparent that this film has nothing to do with love,but only exploitation.

The film is a recently produced National Film Board documentary, Not a Love Story: This Film Is About Pornography," recently screened privately in Vancouver.

The filmmakers let the people involved in the "industry" speak for themselves. Bonnie Kerr Klein interviews David Wells, editor and publisher of Rustler, Elite and six other porno magazines.

"I would say that the standards are a little rougher. The magazines (now) are more explicit, possibly because of women's liberation. Men have started to feel emasculated and they like to fantasize about women. They prefer to dominate those women," says Wells.

Klein carefully controls her temper. Wells explains how the greatest male fantasy is to have a woman kneeling at his feet performing fellatio.

Klein shouts back, "How do you know this? Is this what market research tells you?"

Wells replies, "Yes."

Says Suze Randall, a Playboy and Penthouse photographer; "It's all play-play, it's all fantasy. It's nothing that anyone would take seriously."

It is the typical response of the porno industrialists. They believe this is fantasy, that it is healthy for men to think they can dominate, beat, rape and kill women as long as it's only "play-play."

Kathleen Barry, an author who has done considerable research on this links between pornography and violence against women in our society, explodes this myth.

"It may be just simply how you treat your secretary four weeks from now. It may be what you decide you want your wife to do because she isn't as interesting as what you see in the films. But somehow, it (pornography) gets translated back. And that's what all of us remain, as potential, if not real, victims of what goes on in those theatres.

Poet and writer Kenneth Pitchford supports this view. "The more that women can be just cardboard cutouts, or bunnies, or pets, the easier it is not to have any feeling for them, not to have any compassion. Compassion is a very dangerous thing. It cuts across that domination relationship."

MORE SEX JOINTS THAN MACDONALDS

That pornography seeks to exploit and abuse women is made extremely clear by the filmmaker's descent into New York's Forty-second Street sex strip.

There are four times as many sex theatres, peep show booths and strip joints as there are McDonald's restaurants in North America. Forty-second Street is by no means an anomaly. It is a bigger version of what happens in every major city.

Tracey and Klein interview a couple who perform a live sex show 12 times a night for $25 a show. The woman explains that this life is easier than turning tricks on the street and that "I can be with the man I love."

Why do people come to see her? Some men come because they enjoy seeing her black partner "downgrade" her. Others yell, "fuck her, make her hurt."

The two women also interview women who work in booths. Men pay a dollar for a token. When they drop the coin in a box, a metal plate is raised, revealing a woman scantily dressed and sitting behind a plexiglass shield. They talk to each other through a telephone.

She spreads her legs, urging her customer to "take it out." The man replies, "no, you're not good enough for me." Many women who work there grow to hate men, she later tells Klein.

They travel to a peep show theatre. Tracey cajoles the manager into letting the camera film one of the shows. It is entitled Beat the Bitch.

A crudely made black and white image flickers on the screen. A man is forcing a woman onto a table, has stuffed her mouth with a potato is biting her breasts and pulling out her pubic hair by the handful.

"That hurts," says Tracey.

"But it's not real. Those people aren't getting hurt," says the manager.

More shots. This time of children. In one scene a girl sits on a medical examination table in a short dress. A naked man approaches with an erection and the child reaches out to stroke it.

Another shot of a woman with her breasts bound so tightly with rope they are turning purple. She is strung up by her feet, awaiting torture.

The film is as difficult to watch as it is to assess. It reveals the gross exploitation and suffering women are forced into in the name of sex, and even love. But the film is certainly not flawless and leaves a myriad of ambiguous feelings.

Kathleen Shannon, the film's executive director, was at the screening and explained how the idea to investigate pornography began. Klein's eight-year-old daughter came across a copy of Penthouse in a cabin her mother shared with another family. Klein was at a loss to explain to her inquisitive daughter what pornography was.

MESSAGE HITS HARD

The film is much like that adolescent voyage into the unknown and at times this perspective is somewhat irritating. For example we see a scene where Klein and her eight-year-old walk into the corner store to shop. A voice-over tells us the story about the young girl first discovering pornography as the camera records the child watching a male shopper browse through a Penthouse magazine.

Come on, the story would have been enough, we can all imagine that first encounter without being led by the hand.

At other times the film slips into sloppy, self-indulgence that weakens its message. Linda Lee Tracey, a Montreal stripper, accompanies Klein on her journey through the sex shows, strip joints, and peep movie theatres in New York and beyond. This, in a sense, is her story of realization that stripping is another form of pornography.

But the film ends with Tracey and Klien on a beach reciting poetry. It is Tracey's statement about her journey, and it is good poetry, but it is somehow inappropriate.

Despite these criticism the film is powerful and for someone who has had little exposure to the hard core, ugly side of sexual exploitation in our society, it hits hard. The music is well orchestrated and instead of viewing the women, affectionately known as "pin-up girls," there is something sinister and sickening about their vulnerable poses and dewy eyes.

Making the film and seeing the effect that pornography had on these women changed Tracey's life.

"I was creating an opportunity for that (hard-core porn) to happen here," said the 27-year-old who had made stripping her career for 10 years.

Her perspective probably steering the filmmakers away from adopting a condescending attitude toward the women they interviewed. In an opening scene Tracey explains how she once joined an anti-porno rally in Montreal and was turned off when the women had an "oh, you poor you" attitude towards her.

Tracey's strip show act is disturbing because she attempts to combine humor into her dance. "I didn't think I was part of pornography," she says. "I thought I was a special act ... funny, artistic."

PORN LINKED WITH MALE VIOLENCE

Making women see these connections in their own lives is an important step toward stopping pornography but is another area where the filmmakers are lacking. There is only one shot tying advertising and pornography; a Calvin Klein jeans ad, towering above a New York building.

According to Ed Donnerstein, a research psychologist, quoted in the film, there is a link between pornography and increased male violence.

"There's something about the combination of pornography and aggression which becomes a very powerful image. If we list all the variables which we think can increase aggressive behavior and rank the top ten, probably eight of them are thrown together in aggressive pornography," says Donnerstein.

Far from being the healthy, fantasy outlet for men that people like Randall and West make it out to be, pornography perpetrates and legitimizes violence against women in our society.

Perhaps this connection could have been more clearly illustrated in the film. Otherwise it may be too easy for men and our society to excuse it because it shows the extreme rather than the norm. Although, for millions of men, it is the norm.

What is also alarming about the issue of pornography is its growth. In Canada where consumers were forced to buy American publications, there is now a proliferation. A Vancouver Magazine Service Distribution spokesperson said at least half of the 4,000 magazines they handle are pornographic.

She said the number of pornographic magazines has increased "greatly" in the past six years she has worked at the magazine service. "We're getting more and more all the time."

Not A Love Story outlines the depth of the problem and despite its inability to link the extremes with other aspects of our society, it is an important film.

Because of the film's many explicit scenes, however, it has tangled with the censor boards and according to NFB regional manager Bruce Pilgrim, there are no plans to show the film publicly in B.C.

medium II Performance

Ragtime Lacks Vital Spark

In perhaps a few years, RAGTIME will be chiefly remembered as the film which brought James Cagney back to the screen after a twenty year absence. In RAGTIME, however, Cagney both helps the film by his acting, but overshadows it because of his return.

The plot which takes place in turn-of-the-century New York, involves a young black named Coalhouse Walker Jr., played by Howard E. Rollins, who fights back at the injustice he finds in a white dominated society by capturing and threatening to blow up the J.P. Morgan Library. The viewer definitely feels sympathetic towards Rollins, whose wife-to-be is accidently killed by an over zealous policeman, and whose automobile is destroyed by a group of bigoted white firemen, who resent his affluent appearance.

Unfortunately for RAGTIME numerous subplots, too many and too complicated to mention, impede the progress of the main plot. The viewer is constantly assaulted with these subplots which give the film a fragmented and uneven affect. The end result of this is firstly, to confuse the viewer because of the often rapid shifts from the main plot to the subplots, and secondly, to bore him, since the movie would have to have been more straightforward and interesting without them.

RAGTIME is further harmed by the screenplay's insistence of examining the theme of materialism and the self-made man to death. Too much attention is paid to the stark contrasts of New York society. On the one hand, we see the opulent surroundings, and the rather inconsequential behaviour of the rich, contrasted by a trip to the slums, swelled by the arrival of new immigrants seeking their fortune in the new world.

In these slums, the viewer meets one such immigrant played by Mandy Patinkin, who early in the film is shown as a street pedlar. Later in the film he enters, this time as a successful film maker. No attempt is made to explain how this occurred, only that this character is an example of the self-made man. This rather overplayed theme of materialism pervades through the film, and the director insists on showing the material sturuggle of the oppressed vs. the oppressor everywhere.

The film however is not totally without its merits. Exacting detail has been spent researching the history of early twentieth century New York City. The result is that dress, sets, and a general feel for the period have been reproduced upon the screen, and this has the affect of actually transporting the viewer into this particular period in history. In this light, the musical scoring of the film, done by Randy Newman, helps to create the atmosphere and changing moods which helps convey the historical context of the film.

Another obvious plus for RAGTIME is its acting particularly that of James Cagney as the Chief of Police Rhinelander Waldo, and Howard Rollins. Although basically limited to the remaining forty minutes of the film, Cagney gives a brilliantly combative performance. Despite the fact of not having made a film since "One, Two, Three" in 1961, and his age, Cagney still has not lost the acting touch which made him a great star in the 1930's and the 1940's. Also worthy of note is Howard E. Rollins, who as the embittered and proud black gives a superb performance. Rollins seems to symbolize the pains and hopeless dreams of this era. Ragtime benefits further from the brief yet impressive acting of veterans Pat O'Brien and Donald O'Conner. Also of note is the acting of Brad Dourif, noted for his past performance in "One Flew Over the Cuckoo's Nest" who aids Rollins in his capture of the Library and his search for justice himself and his race.

In short Ragtime is a complex film which suffers as a whole because of its numerous subplots and insistance on overexamining the theme of materialism in American society. The film however benefits chiefly by its historical reconstruction of turn-of-the-century New York City, and its acting. Unfortunately Ragtime lacks the vital spark to grip the viewer and hold his attention.

Blue Peter Keeps Pub Rocking

By Catherine Sissmore

Upon entering the pub Friday evening we were greeted by a surprisingly large number of people. We were also hailed by sounds emitting from the stage which resembled a convulsive hyena. (I'm sure everyone knows what *that* sounds like!)

The beast-like groans on stage turned out to be BLUE PETER's roadies' rather unique way of testing their equipment.

To be truthful I'd never heard of BLUE PETER. Consequently I couldn't understand why tickets were sold in advance at ECSU rather than at the door. I did not expect a large or even substantial turn out Friday evening.

Obviously I was in the minority for not knowing who BLUE PETER was. The pub was packed by 9:00 p.m. and people were well on their way to having a good time by 10:00 p.m. when BLUE PETER began their show.

BLUE PETER are a four man band including a lead guitar, bass guitar, drummer and keyboard player. Vocals were performed by the keyboard and lead guitar players. Back up vocals were performed by the bass and lead guitarists. The type of music played by BLUE PETER resembled new wave. The songs played Friday evening included "Radio Silence," "The World Stops Here," and "Satellite state."

The whole performance, which included two sets — one starting at 10:00 p.m. and the other at midnight — was good. Everyone seemed to enjoy BLUE PETER's music. One rather enjoyable aspect to me was that for once the band music was at a tolerable noise level, not deafeningly loud as most bands these days seems to be.

BLUE PETER certainly showed Erindale enthusiasm. Their costumes and hair styles corresponded to their dated new wave music. The acrobatic antics on stage provided an enjoyable side light to BLUE PETER's obvious musical talents.

The only part of the evening I could criticize BLUE PETER for was the five minute tune-up session they went through immediately before each set. This certainly gave the band an unprofessional look.

This fault did not deter the audience. The dance floor was packed all evening from 9:30 p.m. on and the crowd reaction to BLUE PETER was ecstatic.

The pub staff as always was attentive and courteous. A good time was had by all who had the fortune to see BLUE PETER Friday evening.

Kevin Garratt

Murphy not Original

By Jan Saul

Elliott Murphy is not original. At most, he is a competent musician not unlike Bruce Springsteen. Perhaps, Springsteen is slightly more articulate. Murphy is not.

All six songs on this extended Lp AFFAIRS are sprinkled with clicked, simplistic lyrics, ranging from "rock'n'roll all night" to "free and breezy." There is a redundancy which reaches its height in "Cool Panic", the poorest song on the album. Even the best cut, "Veronique (The Actress)" is tainted by "Let's buy ice-cream and find a reason for you to stay." I won't stress my stance.

Generally Murphy's style is middle of the road rock'n'roll. Occasionally like in "Euro-Tour," there is a slight reggae influence but never too marked. Predictable percussion is a favourite ploy.

It has been said that Murphy resembles Dylan. Not so. Even if "Change Will Come" does include harmonica, he is more like Tom Petty vocally, and more like Springsteen lyrically.

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Soda Rocks on Saturday Night

By John Schweigel

You may remember Frank Soda as that zany character who had a T.V. set for a head when he was the frontman for a band known as the Imps. Anyone who had the privilege or misfortune (whatever the case may have been) of seeing the Imps live will remember Frank Soda as the insane guitarist who wore a cap with an obscene message that spelled out in no uncertain terms what you could do to yourself if you were not pleased. With the release of his solo lp, Saturday Night Getaway, the Impless Frank Soda has embarked on a solo career. His new image is noted by his new cap, which simply says "Soda."

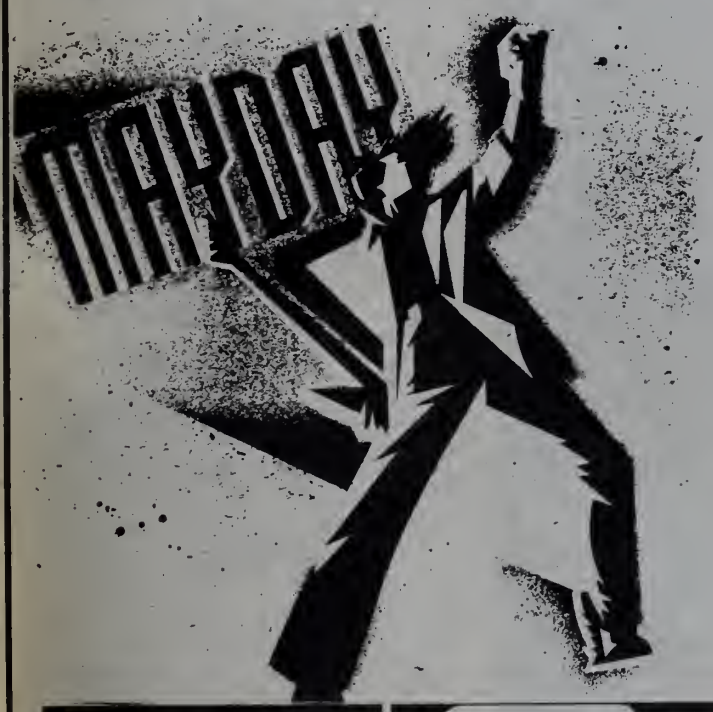
Since Frank Soda's presence was such a key input into the Imps sound, one can't help but notice the similarity between this album and the Imp's album. The style of rock on the two albums is similar, to say the least. However, Saturday Night Getaway goes a step further than the Imp's lp, the music is not as fast paced and as a result, this album is more melodic. The use of flut on songs such as "Moon Man" adds a nice touch to this melodic sound. Don't get the wrong idea and think that this album is mellow and Frank's turned into a wimp. This album does rock and Frank Soda is still the self-named rock'n'roll Imp (or should that be gimp. Judging from the cover photo I'd have to say it's the latter). That this album rocks is evident from songs such as "Break the Ice" (radio hit), and the title track "Saturday Night Getaway." The slower paced tunes on this album should still appeal to Imp fans because the songs still contain a lot of guitar work backed by a hard driving rhytym section consisting of bass and drums. In other words, the old Frank Soda style is still evident on this album. It's just refined and more advanced than what he was doing with the Imps.

The best part of this album is the special effects. The use of echoes on the vocals and guitars brings out the quality sound expected from your stereo. When listening to songs like this you can be glad your sound system is in stereo instead of mono. (I assume most record buyers have a stereo sound system, if it's mono don't waste your time buying records, which today sell at outrageous prices.) The special effects are also brought out in songs such as "Drunk & Disorderly," where a drunken crowd is heard in the background of the song. (Nice effect. Adds a lot to a lousy song.) With the music toned down a step, Frank has a chance to show us that he really can sing. His vocals are vigorous, he seems to sing with a strong sense of authority and confidence. As a parting statement I would say this album contains better material than anything the Imps ever put out. I do wonder though if Frank Soda can reproduce live what he puts out on vinyl.

Mayday Needs a lot More Than Help

By John Schweigel

Looking at the cover of Mayday's debut LP, simply entitled "MAYDAY", one sees an illustration of a guitarist with a determined look on his face, raising a clenched fist towards the sky. The impression one receives from this is that something powerful and stimulating lies within. The determined look on this character's face seems to imply a demand for change; maybe this record will supply sounds different from the typical mainstream rock controlling the airwaves at the moment. However, looks can be deceiving. This is certainly proven by giving this disk a listen. Mayday offers nothing new, they are just another rock band trying to cash in and get rich quick. If you want to know what this album sounds like, listen to the radio; it's all the same.



This album is certain to get airplay, it fits in perfectly with the current radio format. Squeeze in one of Mayday's songs between Goddo and Loverboy. Fits like a glove. I hate to sound like a broken down taperecorder but I find it hard to believe that bands can churn out the same sounds today that were around ten yers ago and still sell records. It really burns me up to think that musicians are getting rich by re-echoing the same old stuff while those musicians who dare to be different and original are ignored.

Vocalist Steven Johnstad claims Mayday's music is sometimes slow and sometimes fast, but it's got lots of endurance. What really has a lot of endurance is the person who sits down and listens to both sides of this album at once. Playing at CBGB's with the Police, and Eddie And The Hotrods doesn't make this a new wave band, nor does their minimal use of synthesizers make them an environmental band of the twenth-first century, as they claim. Maybe we should get this band to play at the pub. They could take turns with Rick Santers blowing our eardrums out.

The only good point that I can see about this album is that at least most of the material is original (or so they claim). I also found the last track on side one, called, "Life In Space" to be half-way interesting. The use of drums and synthesizer at the beginning of the song blends nicely but, unfortunately this is not representative of the rest of the album. If your are in the market for an album that contains little surprises and no originality, buy this one. After all, it has a great cover. You could hang it up beside your Eddie Van Halen poster.

Amateur Winners

Amateur Night came to Erindale College once again. Wednesday November 18, the students had the pleasure of seeing eleven different acts come to the stage. The acts included six bands varying in taste, one folk singer, a duet singing blue grass, one girl singing a solo with a piano accompaniment, and John Bailey singing "Fire." There was also a nun-chukas demonstration. If it sounds odd, don't woory, it is not a typing error. Entitled 'Surprise Delight,' the audience was able to see what exactly it was about. Ironically, the award for the Most Pathetic Act went to Marcus and his nun-chukas act.

Judges by five members from ECSU, the first place award for the Least Pathetic Act went to Ron and the Boys,a three man band consisting of Ron Camilleri, Craig Allen, and Joe Demelo. They were a rock'n'roll band doing such songs as "Out Go the Lights," and "Mamma Let 'Em Go." Second place honours went to Ivan Pavlov and the Drooling Delaware Dogs, a six man blues band, playing songs like "One Whiskey, One Scotch, One beer" and "Hot Night Boogie."

Awards were donated by Molsons and as an extra touch, the first and the second place winners, Ron and the Boys, and Ivan Pavlov and the Drooling Delaware Dogs, will be playing at the pub in the afternoon on December 11. So if you did not have a chance to hear them the first time, you now have another chance.

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Stoppard's Play Hits Home

By Kathie Jankowski

The opening scene of Tom Stoppard's **Rosencrantz and Guilderstern are Dead** shows the main characters' ability to flip a coin and always have it turn up heads. This is the audience's first clue to the main theme of the play. Rosencrantz and Guilderstern show us the powerlessness we all feel when we face something of a greater force, just as the coin, always showing heads, defies the theory of probability. The only certainty in life is given to the audience by Rosencrantz, which is played by Antun Percic, who says birth and death are the only things in which man is able to trust.

Rosencrantz and Guilderstern are Dead is playing at Hart House November 18-21 and 25-28. In Act I the audience is introduced to Rosencrantz and Guilderstern. It is through thses two characters that Tom Stoppard's themes are introduced. In acts II and III much of the main plot is taken from Shakespeare's **Hamlet.** Only the perspective changes as we share the story with Rosencrantz and Guilderstern. Tom Stoppard's ingenuity and wit is seen throughout the play. He causes the audience to laugh at life's little "truths."

The play's only fault is its length. It took a total of two and three-quarter hours to perform complete with two intermissions. Despite this, the colourfulness of the costumes and the characters are two of the many devices used to entertain. I strongly suggest seeing this one.

(left to right) Rosencrantz (Craig Walker), The Player (Richard Seligman) and Guildenstern (Antun Percic) in *Rosencrantz and Guildenstern are Dead.*

Sesame Street Hits Erindale

By Catherine Murack

Many of times, I have wondered at the records received from the companies, but never more than now. When Medium II received Big Bird and Oscar the Grouch's **Camping in Canada**, the first impression was utter surprise. Now either the record company is trying to suggest something or they know our editor's passion for Animal of the Muppet Show.

Reviewing the album was another consideration. Since quite often I am in the company of a three year old who survives on watching Sesame Street, it was decided I might be able to understand it best. And after reviewing the album, I finally realized what was missing from our childhood — Sesame Street. Children nowadays are very lucky. Not only do they get to watch Sesame Street on T.V. and learn, they have records geared especially for them.

But don't be surprised if you find yourself liking the style of the record. Sesame Street was recently designed to introduce young children here to the bilingual and multicultural heritage of Canada aong with its regional richness and diversity. **Camping in Canada** reflects this notion perfectly. Describing in different songs, the aspects of camp and the experiences of growing up, the record provides both entertainment and learning.

Patricia Dahlquist who plays Louise on the album is a singer in her own righ. She has her own album, and here with Oscar and Big Bird she adds to her talent to produce a record that children can't help but like.

The tunes are colourful and different ranging from the tuneful "Holiday to Canada," to the semi-lullabye "sleeping Under the Stars," to the comic "Treasure Hunt," to the moral tunes of "Need a Friend." No matter how old you are, the melodies from some of the songs can't help but touch you. There is variety and learning and enjoyment, all things that children respond to.

If you find yourself wondering what to get your young brother or sister, niece or nephew for Christmas, think about this new album from Sesame Street. It has just that touch that children like without being repetitious or boring and you may find yourself enjoying it too. They will love it, but you will smile at Oscar and Big Bird's version of Camping in Canada.

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medium II Sports

Dynasty Continues

Lacrosse Finals
Game I
Erindale 17
Engineers 13

In what had to be the most exciting game of the year in the Interfaculty lacrosse 'A' division, the Erindale Warriors came out on top of the Engineers 17 - 13, to take the first game of the best of three championship final.

The score was actually tied, 13 - 13, with just over two minutes to go, before the Warriors fired four straight goals, including the winner by Mark Fisher.

Erindale lost early 4 - 1 and 6 - 3 leads in the see-saw battle, and were behind by two and three goal margins in the third quarter. The half time score was 6 - 6.

Fisher and Tim Power led all scorers with seven goals apiece. Will Lincoln contributed two goals and Jerry Power scored a single.

All the players, including Don Bruce and goalie Carl Moogk, agreed that it was the toughest game of the year.

Clincher

Last Wednesday night at Hart House the Erindale lacrosse Warriors defeated a game but overmatched Engineer squad, 16 - 13, to capture the Dafoe Cup for the sixth straight year. The Warriors won the best-of-three final in two games.

For four of the six members of the team it was a third championship, and you could tell the players are getting used to winning. There was no mobbing of the goalie, no outpouring of emotion. The players just took the win for granted. "Let's have a beer, it isn't every day you win a championship," one player said. "No, just every year," another retorted.

For player-coach Mark Fisher this championship was the most satisfying of the three he's been at Erindale for. "This is the best year," he said, "we had only the bare minimum of players and still won it."

Solid Style

In completing the two game sweep, the Warriors displayed a solid ball handling and playmaking style that was awsome at some points. Up only 6 - 5 in the second period they unleashed their full repetoire and netted four goals in just over two minutes to open up a nice five goal lead. Every goal featured a new element of the Warrior attack. First Tim Power scored from 30 feet out, then he scored again, this time completing a nice three way play with assists to Jerry Power and Will Lincoln. Mark Fisher, playing strongly in front of the Engineer net popped a third and then Jerry Power went the length of the floor to score the fourth.

The Engineers, who had rallied from an early 4-0 deficit, played well. "They really gave us a good game," said Warrior goalie Carl Moogk, who was unbeatable until the dying seconds of the first period.

The Engineers tried to maintain pressure throughout the match, but as Fisher put it," our superior shooting and playmaking was really the difference." Erindale turned back all Engineer rallies and never led by less than three after the second period.

Scoring for the Warriors were Jerry Power and Mark Fisher, with six goals each, Tim Power, who scored three and Will Lincoln, who added a single marker.

Even though they were small in numbers, the Erindale squad showed they were the best team as they captured the Dafoe Cup. Back row (l to r) Don Bruce, Mark Fisher (player-coach), Jerry Power. Front row (l to r) Will Lincoln, Carl Moogk and Tim Power.

Best Team Yet

This year's championship makes the lacrosse Warriors the most successful team in Erindale history. The tradition may be in trouble, however, as the players on this year's team will all be gone within the next two years. "We'll really be hurting for players next year," said Will Lincoln, who will be returning. First year players will be sorely needed and next years team might have to do something they don't usually do. Practice.

Erindale's lacrosse Warriors excelled at all facets of the game last week as they wrapped up their sixth consecutive inter-faculty championship. In the picture above Will Lincoln puts the pressure on an Engineer attacker. Jerry Power (6) also adds to the defence as goalkeeper Carl Moogk prepares for the shot that doesn't come.

Luedke Tournament MVP

by Mike Borcsok

The Erindale Women's Volleyball team opened their 1981-82 season on a strong note last weekend with a third place finish in the York University Intramural tournament.

The Erindale squad finished the two-day event with an overall 11-4 record. They finished the preliminary round in second place before bowing out to McMaster in the championship round.

Under the guidance of coach Kriker Zamouration, the Hustler's were able to record an 8-2 record in the first round of competition. Erindale posted double wins over Stony College, Winters College and Founders College as well as 1-1 splits in games against Calumet College of York and McMaster.

In the championship round Erindale met McMaster in the semi-finals. Although the Hustler's won the first game in the set, they were unable to beat Mac in the next two games and were relegated to a series to decide third and fourth place.

Erindale handled Stony College in two straight games to capture third place, and a bronze medallion.

It is evident, judging from their first taste of competition this year, that the Hustler's are already beginning to mesh as a unit. Erindale was led by returning veterans Caroline Luedke, Ellen Bailey and Sue Ostvik together with rookies Diana Cassa, Carolyn Kroebek, Olga Tarnawsky, Lynn Delorme and Debbie Dechamp. Team captain Caroline Luedke was also awarded the tournament's Most Valuable Player award.

The regular season begins this Wednesday and the Hustler's are anticipating another championship.

Power Brothers Star

The Whites were edged out the Blues in the 1981 edition of the inter-faculty all-star game, but it wasn't due to a lack of Erindale support. The two Warrior representatives, brothers Jerry and Tim Power, played important roles in a losing cause for the White squad. The final score was 19 - 15.

Jerry had an outstanding game, firing six goals, as well as setting up numerous opportunities for other members of the Whites. Tim chipped in with a hat-trick as the green men contributed nine of the 15 White scores in the quick paced, entertaining game.

Mark Fisher was also selected to play but had to miss the encounter because of Varsity basketball committments.

Hockey Team Places Third

By: Mike Borcsok

At the York University Hockey tournament this past weekend the Men's hockey team rebounded from a first round loss to win the consolation championship for a third place finish.

The Warriors were early favourites in the six team tournament but received an early setback from an eager squad from York's Bethune College. The Warriors lost 2-1 despite the great goaltending of Joe Paladino, who had a strong game in the nets to keep Erindale in the game. Glen Kelemen scored the lone Warrior goal.

In their second game the Warriors played the Faculty of Forestry team from Waterloo. Erindale defeated Forestry 4-1 as the opponents iced only ten skaters. Steve Cuthbertson scored midway in the second period to break a scoreless tie. Similar to the first game, the Warriors had strong goalkeeping. This time it was Pete Smith between the pipes and he had a shut-out going into the third period. The Warriors finally broke loose as John Lenchak scored on a point shot, Ed Howell netted a backhand, and Duarte Moitoso scored on a powerplay effort.

Consolation Final

In the consolation final Erindale met U of T Forestry. Although Forestry had only 10 skaters, and are in a lower division in the downtown inter-faculty league, the game was close right to the finish.

After a scoreless first period rookie Glen Kelemen opened the scoring on a pass from Tim Power and Des Cowan. Neil McKeown added another goal for the Warriors to increase the lead to 2 - 0. Forestry countered with a goal to make the score 2 - 1 at the end of the second period.

In the third period, Erindale Finally pulled ahead as Eric Davies and Neil McKeown scored and Erindale finally pulled ahead as Eric Davies and Neil McKeown scored and Erindale went to claim a 4 - 2 victory.

In the championship game the 'Aggies' from Guelph defeated McGlaughlin College from York 4 - 2.

The tournament was good experience for the Warriors, who continue to lead the inter-faculty league with an undefeated record. After last weeks 9 - 0 victory over PHE 'A', Erindale is alone on top the standings with nine points, three points ahead of second place Scarborough.

Overtime:

Rookie Neil McKeown continues to lead the Warriors in scoring with

(continued p. 10)

Three In A Row

By: Renato Zane

They did it. On a muddy soccer field last Friday the Erindale soccer team won their third consecutive league championship, beating the Sr. Engineers, a team that had given them a lot of trouble this year, by a 2-0 score.

Unlike previous games against the Engineers, the Warriors played much better than their opponents from downtown. Erindale aggravated the Engineers with good, strong defensive work and only allowed two or three shots on Stu Stirling, the Erindale goalie. When the Engineers were in the Erindale end they found themselves closely marked, and in midfield, the Warriors were quicker at picking up loose balls and converting them into spirited attacks. To the surprise of the Engineers, they found themselves under pressure in their end for most of the game.

One sign of Erindale's superiority was that the Engineer's defence conceded at least twice as many corner kicks as their counterparts on the other side of the field. From the corners, Pepi Leo's high in-swingers gave the Engineers' goalie a pile of trouble, and it was from one such corner that Erindale scored their first goal.

Leo's kick, near the end of the first half, surprised the goalie and forced him to dive backwards to prevent the ball from landing in the back of the net. He managed to get a hand to it and it deflected straight to Renato Zane, who kicked the ball into the left-hand corner of the goal.

Erindale's second goal was scored by Steve Wilson in the middle of the second half. The Warriors had been pressuring the Engineer's defence with a number of good passes, and when the ball came to Wilson, he cracked a hard shot which the goalie couldn't hold. The ball fell behind him and rolled into the net.

Kirk Atkinson was another bright spot in the Erindale offence, as well as the most unlucky player. On one occasion he had a beautiful header hit the post after he had beaten the goalie. On another, he kicked a wicked rising drive, while out-sprinting a defender, which also beat the goalie but banged off the cross-bar. Even though the score was 2-0, it could easily have been 4-0 if these shots had gone in.

Erindale's success can be attributed to the fact that the team played as a cohesive unit on Friday and imposed their game plan on the Engineers and not the other way around, as had happened in the past.

This third league championship was also won on Erindale bench strength. Without the number of able and willing players who came out to every game, the Warriors would probably not have gone as far as they did. Great credit is especially due to people like Ahmed El-Amin, Barry Brandar, and others who attended practices religiously, worked hard, and went to all the games. Even though they didn't play in game situations very often, they contributed a lot and inspired team spirit an they deserve the championship just as much as those who played on Friday.

Finally, it seemed somehow fitting that Stu Stirling should finish the season with a shutout in the championship game. It was stirling who snatched the championship from the jaws of defeat weeks ago when, in near darkness, he saved the last Engineer penalty shot which, had it gone in, would have given the Engineers the league trophy. His incredible save forced the game to be replayed. The result speaks for itself.

Hockey from p. 9

7 points. The line of Moitoso, Howell and Onishi all have six points each ... Bud Gillie who was sidelined with a broken leg last week against St. Mike's, hopefully will be back in the line-up for the Sudbury tournament in January.

Hockey Standings as of November 16

Division A	W	L	T	P
ERINDALE	3	0	1	7
Scarborough	3	1	0	6
Phe 'A'	2	1	1	5
Victoria	0	1	3	3
Engineers	1	3	0	2
St. Mike's	0	3	1	1

Division B	W	L	T	P
Dents	2	1	1	5
UC	2	1	1	5
Meds	1	2	1	3
Trinity	1	2	1	3

College Bowl This Saturday

Why not drop the books and fill up the wineskin this Saturday afternoon and head down to Varsity Stadium. The occasion is the College Bowl, the annual match-up to determine which Canadian University has the country's best football team.

The 1981 edition features the winners of the Maritime conference, the Acadia Axemen, and the winners of the Western conference, the Alberta Golden Bears.

Acadia, who won in 1979, are undefeated this year including a 40-14 win over the Queen's Golden Gaels in the Atlantic Bowl last weekend.

Alberta, who are the defending College Bowl champions had a much harder route to the final. They upset UBC to win their division and then beat Western Mustangs 32-31 in the Western Bowl, on a field goal with seven seconds to go in the game. Looks like a good game.

Seneca Loses To Quebec

The Seneca Braves rallied from an early 10-1 deficit to score a 15-10 victory over the Sheridan Bruins two weeks ago and capture their second consecutive Ontario Colleges Football League (OFCL) title.

The two teams had each won one game in the two regular season meetings and the finals at the home of the first place Seneca Braves was also a close contest.

The Bruins, who advanced to the finals with a semi-final win over the Erindale Warriors three weeks ago, gave the Braves all they could handle before succumbing to a strong Seneca defence in the second half.

The Brave's defence got the tying and winning points in the second half when they recorded a pair of safety touches to erase a 10-8 halftime score. A 20 metre field goal rounded out the scoring and gave the Braves the OCFL championship.

Season Ends

Seneca concluded their season last weekend by representing the OCFL in the Ontario-Quebec football championship against the championship against the Champlain College Cougars of Lennoxville. The Braves were beaten 27-6, only the second time in nine years that the Ontario representative has lost.

Last year, the championship was cancelled when the two leagues could not agree on an age limit. The controversy was reconciled when both agreed to a 23 and under age restriction last spring. The result of the decision meant that the OCFL's most valuable player, quarterback Gary Davis of the Braves, was ineligible to play.

Champlain struck quickly and ran up a 20-0 lead after the first quarter. The Cougars, who are an average of two years younger than the Braves, were unbeaten in thirteen games this year.

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CFL Tradition

By Mike Kingdon

All last week the Toronto newspapers bemoaned the fact that a team with a 5-11 record could reach the Grey Cup and tarnish the prestige of the great Canadian fall classic. That the Rough Riders played a great game and almost beat the greatest team in CFL history shouldn't have been the great surprise it was. The Ottawa football organization is one of the finest franchises in existence in Canada.

How do they do it? The club is perennially on the verge of bankruptcy and has to operate with a payroll that wouldn't keep Barnum and Bailey's elephants in peanuts for very long. Yet only once since 1959 have they failed to qualify for the play-offs. Every year it seems they are written off and every year they continue to astound.

This year was the same, way back in June the experts began predicting the fortunes of the eastern division teams as they entered into their first season of fully interlocking play. The 1980 Grey Cup finalists, Hamilton Tiger-Cats, could only be better with new coach, Frank Kush, and proven CFL stars Tom Clements and Dave Green. They would face a strong challenge from Nelson Skalbania's high priced Alouettes featuring NFL veterans Vince Ferragamo, James Scott and Billy Johnsons, as well as expensive rookie running back, David Overstreet. Even the Argos, with proven quarterback Condredge Holloway at the helm, would do the east proud. The Rough Riders? Well, the days of high salaries would finally catch up to them it was said. When Holloway and homebrew running back Mike Murphy both left for greener (money) pastures the Riders place in the cellar was prepared.

That Ottawa lost to Edmonton isn't really the central lesson to be learned from the 1981 season. The important thing is that they made the playoffs and won the east. They almost always make the eastern finals and they have won more than their share of Grey Cup games.

Perhaps the reason for the success of the organization lies in the fact that Ottawa has no money. With the exception of Tom Clements, the team has never entered into bidding for prominent US college players. They couldn't afford it so why bother trying. Instead, they pursue Canadian talent and over the years they often have the best Canadians. Who do you remember from the playoffs this year? Jim Reid, Jim Piaskoski, Pat Stoqua, John Glassford, Tony Gabriel? They're all Canadians.

When the Riders sign American players they seldom grab them from high profile colleges. Their budget eliminates them from getting the names of highly scouted players on the bottom line of a contract. When the time comes up for renegotiation the Riders often have to say goodbye to good players.

Through all of this hardshop has emerged a team that is seldom the best talent-wise but is always a contender. They have always been blessed with good coaching, exiting play and the ability to play with enthusiasm. It is a combination that the Edmonton Eskimos now use together with a high budget to produce one championship after another.

Next year, like all the others, the experts will be predicting a dismal season for Ottawa. This time don't believe them, some good things can indeed last forever.

Cagers Show Promise

By Brian Anderson

The Men's Interfac Basketball team is beginning to show the important signs of maturity as their season progresses but continue to be plagued by the "little" mistakes which takes away from their improved play. At times they play with confidence as a unity, and build up a lead and then seem to lose concentration leading to little mistakes such as missed layups. This affliction is not uncommon in basketball. May teams, both young and experienced, go through the same phase. One of the ways the problems can be overcome is additional playing time which gives the players a chance to iron out their style.

This extra playing time was provided during the last two weeks with participation in two tournies and two league games. At both the Mohawk Invitational and York University Tournament, the Warriors fared well considering the above average Interfac play featured in each.

In league play the team won against SMC "B" team and lost against Trinity thus giving them a 3-3 won-lost record. The experience gained in all those should prove beneficial as the seasons winds down.

Suspension

A bench-clearing incident in Indoor Soccer has resulted in the suspension of the CSA Green team. On November 4th, during against the Rubber Soul team, two Rubber Soul players collided with the CSA Green goalie. At this point an irate fan came out of the stands, with the CSA Green team closely following him. The referee stopped the game at this point, and the matter was referred to the review board.

After listening to both sides the CSA Green team was suspended for the rest of the season, along with the fan who came off the bench. A Rubber Soul player was also suspended for two games.

This decision follows the precedent set last year, when floor hockey teams clearing the bench were also ejected from any further league play. Fortunately no fighting took place, or the standard one year suspension would have been enforced.

The intramural review board will clearly not tolerate this kind of unruly behaviour. Let us hope that all intramural teams realise this and discipline themselves accordingly.

Editor's note: It's great to see the review board use its teeth. Erindale's intramurals do not need the rough play and theatrics prevalent in professional sport.

Curling club News

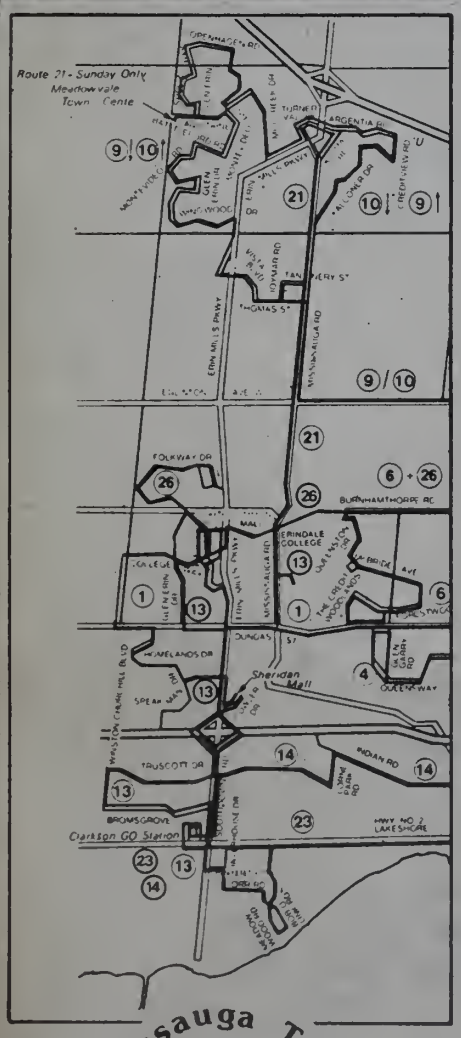
By Kent Tubman

This past week saw a bit of a shuffle in the Curling Club's official standings. The Browne, Zentner, Courtney, McBride and Hughes rinks all won. The teams that happily supported these rinks by losing were: Hallett, Blinn, Marshall, Ebel and Brierly. Congrats and condolences extended.

The new standings are:
1. Browne and Hallett
3. Zentner
4. Blinn and Marshall
6. Courtney
7. McBride and Hughes
9. Ebel
10. Brierly

There exists only two more weeks of official play before the Christmas break, those nights are Nov. 27 and Dec. 4. The evenings of Dec. 11 and 18 are being held open for lighthearted competition and practice. All members are welcome to come out and sharpen your skills for the new year.

This past Sunday our representatives, Bob, Dave, Craig and Don, played their second game in the U of T Varsity playdowns. The match was held at the Royals and the Erindale squad came up with at 6-1 victory. The team is now two wins away from earning the right to represent U of T in the provincial tournament. Best of luck next week.



Mississauga Transit

ROUTE 21 Dundas/Streetsville Line

WESTBOUND Monday-Friday	AM			AM	AM		PM	PM			PM	PM		PM	PM		AM
Islington Subway	6:20			8:50	9:15		3:15	3:50			5:50	6:15		10:45	11:30		1:30
Dundas/Wharton Way	6:32	and	added	9:02	9:27	and	3:27	4:02	and	added	6:02	6:27	and	10:57	11:42	and	1:42
Dundas/Dixie	6:35	every	rush	9:05	9:30	every	3:30	4:05	every	rush	6:05	6:30	every	11:00	11:45	every	1:45
Dundas/Cawthra	6:40	15	hour	9:10	9:35	15	3:35	4:10	15	hour	6:10	6:35	15	11:05	11:50	30	1:50
Dundas/Hurontario	6:45	min.	buses	9:15	9:40	min.	3:40	4:15	min.	buses	6:15	6:40	min.	11:10	11:55	min.	1:55
Dundas/Erindale Stn. Rd.	6:51			9:21	9:46		3:46	4.21			6:21	6:46		11:16	12:01		2:01
Dundas/Mississauga Rd.	6:54			9:24	9:49		3:49	4:24			6:24	6:49		11:19	12:04		2:04
Erindale College	6:59			9:29	9:54		3:54	4:29			6:29	6:54		11:24	12:09		
Eglinton/Mississauga Rd.	7:04	and		9:34	9:59	and	3:59	4:34	and		6:34	6:59	and	11:29	12:14	and	2:14
Queen/Thomas	7:07	every		9:37	10:02	every	4:02	4.37	every		6:37	7:02	every	11:32	12:17	every	2:17
Turner Valley/Torquay	7:20	30 min.		9:50	10:15	30 min.	4:15	4:50	30 min.		6:50	7:15	30 min.	11.45	12:30	60 min.	2:30

Additional Rush Hour service to Erindale College Monday - Friday
Saturday service departs: Islington Subway at 6:15 AM and every 30 minutes to 10:45 PM, 11:30 PM, 12:30 AM.
Sunday service departs: Islington Subway at 9:25 AM and every 60 minutes to 12:25 AM.
NOTE: Service extended to Meadowvale Town Centre on Sundays only.

ROUTE 21 Dundas/Streetsville Line

EASTBOUND Monday-Friday	AM			PM	PM		AM
Turner Valley/Torquay	5:20	and		9:50	10:35	and	12:35
Queen/Thomas	5:27	every		9:57	10:42	every	12:42
Eglinton/Mississauga Rd.	5:30	30 min.		10:00	10:45	60 min.	12:45
Erindale College	5:35			10:05	10:50		12:50
Dundas/Mississauga Rd.	5:40			10:10	10:55		12:55
Dundas/Erindale Stn. Rd	5:44	and	added	10:14	10:59	and	added 12:59
Dundas/Hurontario	5:50	every	rush	10:20	11:05	every	rush 1:05
Dundas/Cawthra	5:55	15	hour	10:25	11:10	30	hour 1:10
Dundas/Dixie	6:00	min.	buses	10:30	11:15	min.	buses 1:15
Dundas/Wharton Way	6:03			10:33	11:18		1:18
Islington Subway	6:15			10:45	11:30		1:30

Additional Rush Hour service to Erindale College Monday - Friday
Saturday service departs: Turner Valley/Torquay at 5:20 AM and every 30 minutes to 9:50 PM, 10:35 PM, 11:35 PM
Sunday service departs: Meadowvale Town Centre at 8:25 AM and every 60 minutes to 11:25 PM.
NOTE: Service extended to Meadowvale Town Centre on Sundays only

ROUTE 13 Erindale College/Clarkson

Effective: August 31, 1981
Monday-Friday only

Southbound	AM		AM		PM		PM		Last Trip PM
Erindale College	5:35		8:55		2:15		5:55		9:55
South Common Mall	5:42	and	9:02	and	2:22	and	6:02	and	10:02
Erin Mills & Fowler (S/Mall)	5:51	every	9:11	every	2:31	every	6:11	every	10:11
Clarkson Go Station	6:05	20 mins	9:25	40 mins	2:45	20 mins	6:25	40 mins.	10:25
Country Club/Meadow Wood & Orr	6:15	to	9:35	to	2:55	to	6:35	to	10:35

Saturday service commences at Erindale College at 5:35 AM and every 40 minutes to 9:35 PM
NOTE: No Sunday or holiday service

Northbound	AM		AM		PM		PM		Last Trip PM
Country Club/Meadow Wood & Orr	6:15		9:35		2:55		6:35		10:35
Clarkson Go Station	6:23	and	9:43	and	3:03	and	6:43	and	10:43
Erin Mills & Fowler (S/Mall)	6:38	every	9:58	every	3:18	every	6:58	every	10:58
South Common Mall	6:48	20 mins	10:08	40 mins	3:28	20 mins	7:08	40 mins.	11:08
Erindale College	6:55	to	10:15	to	3:35	to	7:15	to	11:15

Saturday service commences at Country Club/Meadow Wood & Orr at 6:15 AM and every 40 minutes to 10:15 PM
NOTE: No Sunday or holiday service.

Mississauga Transit
GOING PLACES

STUDY HARD

AT THE PUB

Long John Baldry this Friday

$5.00 at the door

Come see the AMATEUR NITE winners Dec. 11th (afternoon)

Indian Students' Association at Erindale College is holding a Dance-Nite at the Campus Centre(Pub) at Erindale College on Sat. Nov. 28, 1981 at 7 p.m.

Members $3.00
Non-members $4.00

Fine Arts Student Association presents

"A Fine Arts Christmas Sale"

Thursday December 3,1981
from 9-5.
In the Student Lounge 2068
South Building
Prints, painting, and illustrations
Help support a starving artist.

Erindale College Student Union

'81 - '82 NOT YOUR AVERAGE ECSU